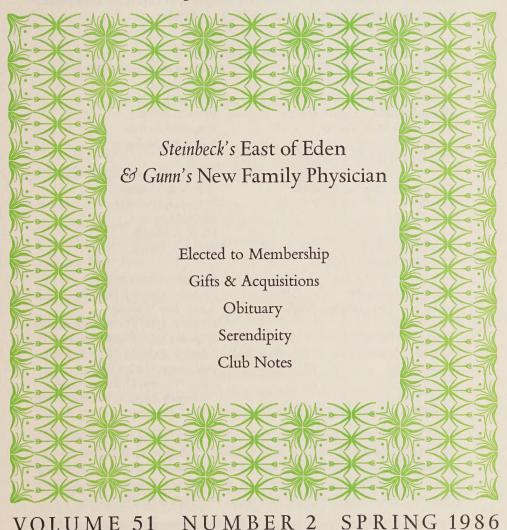


The Book Club of California Quarterly News-Letter



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Steinbeck's East of Eden & Gunn's New Family Physician ROBERT DEMOTT



"...Dr. Gunn's Family Medicine ... told you all about what to do if a body was sick or dead." (Mark Twain, Chapter XVII of *Huckleberry Finn*)

TWAIN'S COMIC DISMISSAL ASIDE, DR. JOHN GUNN'S BOOK HAD YET another appearance to make in an American novel. In *East of Eden* (1952), John Steinbeck substantively employed a later version— *Gunn's New Family Physician*—as a means of deepening the artistic portrait and creative legacy of his maternal grandfather Samuel Hamilton (who owned a copy of Gunn's book), as a source for several kinds of information, and as a model for certain aspects of human behavior which he hoped to preserve for his own children.

Although Steinbeck has traditionally been considered an heir to the empirical strain of Realism and Naturalism in American Literature, he commonly depended on a variety of documents to augment his direct immersion in experience, and he frequently relied on written sources to supply his impression of reality. He was an author who read to write far more often than has generally been realized, and he was one who understood the reciprocal benefits of Emerson's dictum (in "The American Scholar") that there is "creative reading as well as creative writing." From Steinbeck's first novel, *Cup of Gold* (1929), based on the life of Henry Morgan, to his modern ren-

dition of Malory, *The Acts of King Arthur and His Noble Knights* (1976), published eight years after his death, Steinbeck's more than two dozen books are marked by the impact of his reading and preparatory research. Nearly all of them contain references or allusions to books or authors whose work he had encountered during his career which helped shape his attitude toward experience and even his execution of form. Indeed, his appreciation for the world figured forth in books was so great that he once told Carlton Sheffield, "I have lost all sense of home, having moved about so much. It means to me now—only that place where the books are kept."

The sacrosanct nature of books and the creative tradition of reading formed a strong impulse in Steinbeck's imagination during the East of Eden period and provided him with various direct sources to sustain his resurrection of an earlier era, as well as the inspiration to conceive the novel in a self-conscious fictive tradition that he saw extending from Cervantes through Melville, Sherwood Anderson and himself.² His excursions into reading produced a heightened sense of purpose in East of Eden which complemented his desire to continue the survival of his family's intellectual legacy, and helps to explain why he wrote the novel as though it were his "last book," a synthesis of everything he was capable of achieving—"all styles, all techniques, all poetry..." (IN, 8).

Because of its autobiographical nature, *East of Eden* announced a marked change in Steinbeck's fictional vision, technique and temperament. His notion of fictional propriety evolved toward a more open, expressive form as a vehicle to address a new range of personal convictions. In his effort to fulfill the demanding obligations of *East of Eden*'s epical design and subject, Steinbeck drew on several literary and documentary sources for structural and thematic corroboration, for details which added ballast to his fictive speculations, and for authenticity to correct otherwise impressionistic accounts of Salinas Valley life. Gunn's book was one of Steinbeck's chief resources.

Steinbeck always had a penchant for medical and pseudo-scientific texts. Gray's *Anatomy of the Human Body* was part of his working library. But at other times in his life he was intrigued by Mark Grau-

bard's Man the Slave and Master, George Hall's Plain Points on Personal Purity and Albert Hayes' The Science of Life; or Self-Preservation.³ In its inimitable commingling of text and discourse, Gunn's book suits this persuasion.

The popularity and wide distribution of Gunn's treatise rested as much on its explicit and practical self-help medical text ("Arranged on a new and simple plan by which the practice of Medicine is reduced to principles of Common Sense," according to the "12th edition" of 1838), as on its patently moralistic prefatory material.4 The encyclopedic "Medical Part" comprises approximately threequarters of Gunn's book (later editions were over a thousand pages long). Written in "plain language," the text covers causes, symptoms and recommended treatments—preferably herbal or natural for a host of human diseases, complaints, complications, wounds and illnesses, including everything from Asthma to Ulcers. The prefatory matter (Preface, Introduction, Remarks and a major section, "The Passions") includes discourses on psychology, morality and ethics (which also punctuate the medical text), frequently interrupted by Gunn's sermons on the religious temperament and discipline necessary to remain healthy in this life and to insure smooth passage to the next.

Behind Gunn's zealous fundamentalism, however, Steinbeck found a holistic approach close to his own. Gunn's insistence on knowledge "founded upon truth" (NFP, 635), displays the same bias as Steinbeck's entry in his East of Eden journal: "a book—at least the kind of book I am writing—should contain everything that seems to me to be true. There are few enough true things in the world. It would be a kind of sin to conceal any of them . . ." (JN, 24). Gunn's rudimentary explanations of the psychological influences on human behavior were precursors of Steinbeck's contemporary personal and fictional concerns. The New Family Physician's mixture of personal observation, anecdotes, case studies and empirical information also presented an analogue for East of Eden's eclectic and "unorthodox" morphology (JN, 60). "Since this book is about everything," Steinbeck told Pascal Covici, "it should use every form, every

method, every technique" (JN, 43). And, perhaps most importantly, because Gunn's book was once owned by Samuel Hamilton, it was further distinguished in Steinbeck's mind by pietistic im-

peratives.

Steinbeck emphasizes two linked traits which define Samuel's stature as a "huge figure of folklore" (JN, 111) in the California landscape. First, Samuel's role as skilled, self-reliant man: he is equally adept creating tools at his forge, locating and drilling for water (except, ironically, on his own dry land), or delivering babies. "The few overworked doctors of the county," Steinbeck writes, "did not often get to the ranches for a birth unless the joy turned to nightmare and went on for several days. Samuel Hamilton delivered all his own children and tied the cords neatly, spanked the bottoms and cleaned up the mess." Second, Samuel's lyrical sensibility separates him from the run of people in the Salinas Valley. His poetical imagination and personal sensitivity allow him to participate in a world of correspondences and intimations closed to his neighbors and even to Liza, his utterly pragmatic and dour wife. In spite of the antiintellectual cast of California's frontier life, part of Samuel's uniqueness stems from his love of books and his ability to use themattributes Steinbeck considered memorable: "Then there were his education and his reading, the books he bought and borrowed, his knowledge of things that could not be eaten or worn or cohabited with, his interest in poetry, and his respect for good writing" (EE, 44).

Among the books Samuel prizes, Steinbeck refers directly to Marcus Aurelius' Meditations, William James' Principles of Psychology and Dr. Gunn's Family Medicine. In a commanding sense, all three have to do with survival. The first two reflect Samuel's inquisitive, philosophical temperament, the exceptional accommodation of his mind and his need to see into the springs of human motivation according to the oldest and newest wisdom. The Meditations and James' Psychology are kept hidden from Liza, which testifies to their illicit intellectual appeal and increases their personal value. The medical text, too, qualifies as part of the equipment necessary for survival. Its teleology coincided with prevailing religious beliefs and

therefore would not have offended Liza, who had a "finely developed sense of sin" (EE, 13). In a telling paragraph, Steinbeck establishes the utility of Gunn's book and suggests reasons for the Hamiltons' ability to survive on their barren farm:

Samuel had a great black book on an available shelf and it had gold letters on the cover—Dr. Gunn's Family Medicine. Some pages were bent and beat up from use, and others were never opened to the light. To look through Dr. Gunn is to know the Hamiltons' medical history. These are the used sections—broken bones, cuts, bruises, mumps, measles, backache, scarlet fever, diphtheria, rheumatism, female complaints, hernia, and of course everything to do with pregnancy and the birth of children. The Hamiltons had either been lucky or moral for the sections on gonorrhea and syphilis were never opened. (EE, 12)

This description of Gunn's book was written on 9 May 1951, less than three months after Steinbeck began his novel. In the original manuscript, this passage is more detailed and appears much later in the narrative—at the point where Cathy Trask waits out her pregnancy (pp. 212–213 of the published novel) until she can abandon her husband Adam and her family. (She eventually changes her name to Kate and becomes the proprietor of a brothel in Salinas.) Thus the description was occasioned primarily, but as a kind of aside, by Cathy's impending delivery, and the dramatic necessity for Samuel to preside over the birth scene.

In establishing his authority for Samuel's obstetrical ability, Steinbeck also said of Gunn's book, "I have it still"; but later deleted that line, as part of his general reworking of the entire section. Sometime in late 1951 or early 1952, during his revision of the enormous manuscript (SLL, 431, 432, 434), Steinbeck trimmed the paragraph on Gunn from 151 words to 102 (see quotation above). He then moved it, and the lines, "The few overworked doctors... for several days" (quoted earlier), and "When his youngest... take over for himself" (quoted below), both of which had also been written on 9 May 1951, forward to Chapter 2 (EE, 12). Steinbeck orchestrated

this later material with a section written on 20 February 1951, in which he described the necessity for Samuel to deliver his own children, the sureness and gentleness of his hands and the effect of his voice on children (EE, AMS, p. 6/15). As a result Steinbeck created a symbolic context for Gunn's book rather than a merely referential one. Cathy's birth scene was inherently dramatic enough to warrant Steinbeck's rescuing the Gunn passage and utilizing it earlier. In so doing, the novel's contrapuntal tension between the Hamiltons and the Trasks gained specific focus and increased resonance.

Though the symbolic effect was achieved later, from the outset Steinbeck was aware that Gunn's book constituted an important connection between himself and his family's past. This is attested by an entry in *Journal of a Novel*: "This [East of Eden] is a personal book and every now and then I have to yank it back to the personal. . . . And at the same time I want it to be believed as a record of past truth" (p. 80). In the context of the original manuscript (journal entry on the left page; novel on the right page), this otherwise oblique notation refers to Steinbeck's satisfaction at having introduced Gunn's treatise into his novel. He had just finished writing the passage on Gunn when he made this assessment; clearly, he considered Samuel's copy of Gunn a way of sustaining the "personal" integrity of his novel, as well as a means of codifying "past truth."

While Dr. Gunn is the source for medical information, Samuel's ability to use that knowledge properly is brought into a much larger, more meaningful arena. It signifies his innate correspondence with the forces of life, and occasions at least one triumph over death: "When his youngest was born with some small obstruction and began to turn black, Samuel put his mouth against the baby's mouth and blew air in and sucked it out until the baby could take over for himself. Samuel's hands were so good and gentle that neighbors from twenty miles away would call on him to help with a birth" (EE, 12). By consciously transposing the Gunn/Hamilton nexus, Steinbeck simultaneously deepened Samuel's mythic personality, and used the Hamiltons' medical history to inform the larger history he had written (see also JN, 17). The "bent and beat up" pages of the Family Medicine symbolize the vulnerability and resiliency of the

Hamiltons. They are a compellingly human and "well-balanced family" (EE, 50) against whom the Trasks will be judged. The Hamiltons' freedom from venereal disease is opposed to Cyrus Trask's clap, Samuel's self-sufficiency is opposed to Adam Trask's dependency, the Hamiltons' acceptance of pregnancy and childbirth (they have nine children) is opposed to Cathy's determined resistance, and their innate morality is opposed to the Trasks' learned ethicality—all of these personal and ontological juxtapositions are initiated in Steinbeck's synecdochical passage on Gunn's book.

Yet, like the buried meteorite in Chapter 17, the full dimensions of Gunn's presence in *East of Eden* remain to be uncovered. This is less a matter of influence than of confluence—Gunn did not effect the sweeping, generative changes in Steinbeck's vision and style which resulted from his lifelong indebtedness to *Morte d'Arthur*, for example. Nevertheless, there are three categories of similarities between *East of Eden* and *Gunn's New Family Physician* which are worth discussing because of the light they shed on Steinbeck's

creative process.

At the most elementary level, Steinbeck depended on Gunn for specific contemporary medical information which added verisimilitude to his rendering of nineteenth-century life. In most of these cases Steinbeck followed Gunn's material faithfully. Alice, the young girl who becomes Cyrus Trask's second wife (his first wife and mother of his son, Adam, had committed suicide), "knew perfectly well that she had what was called consumption" (EE, 20). Gunn's section on Consumption provided Steinbeck with the symptomatic deep cough, perspiration and flushed cheeks he used to describe Alice's disease (EE, 20, 37): "Consumption often begins with a dry, hoarse cough, which gradually increases, and continues for months...." It is accompanied by "Hectic Fever" which comes and goes during the day, but "returns again in the evening or at night, and goes off with what are known as Night Sweats. Upon each cheek of the Consumptive person there will be, during the fever, a bright red spot" (NFP, 271).

Steinbeck used Gunn's information on pregnancy and midwifery, especially, for medical lore and common sense knowledge current

during the last century. For details to substantiate his account of Cathy Trask's delivery (EE, Chapter 17), Steinbeck followed the Fifth Division of Gunn's treatise—"Diseases of Women." Steinbeck's comment, that a "woman gave a tooth for a child" (EE, 212), was suggested by Gunn's description of "the Toothache, so often complained of by pregnant women," and his recommendation that the tooth "ought not to be drawn during Pregnancy, unless urgently required" (NFP, 542). Cathy's "strange taste" for the carpenter's chalk (EE, 212-213) is indebted to Gunn's statement about "Green Sickness" which causes an "unnatural craving" for "clay, chalk, and the like" (NFP, 546). When Samuel is summoned to attend Cathy's delivery, he cautions Lee and Adam to be patient (EE, 216, 220). Gunn says, "But in every instance, let me impress on your mind patience; and let Nature alone, for she will accomplish the labor" (NFP, 526). Samuel reflects this latter admonition too in his comment to Adam: "'The birth happened before I was ready. Popped like a seed' " (EE, 222). Shortly afterward, Cathy bears a small child. Samuel "worked fast and as with the first the birth was incredibly quick" (EE, 223)—a reasonable approximation of Gunn's reminder to midwives: "In most cases of twin children, the second is quickly and easily born . . ." (NFP, 534). Despite the ease of Cathy's deliveries, Samuel's presence is necessary to advance the novel's dramatic action. Samuel's celebrated proficiency as a midwife sets up a direct confrontation with Cathy. He comes away literally wounded, forever conscious of her demonic nature. When Samuel returns home with fever and illness brought on by the vicious bite Cathy inflicts on his hand, Steinbeck marshals a subtly humorous counterweight to the grim scene, as well as an acknowledgment of a folk cure corroborated by Gunn:

Hence, Soups, Broths and nutritious Teas will constitute a large proportion of the proper diet for the sick. Chicken Soup is one of the most common as well as most useful and beneficial kinds of Soup. (*NFP*, 970) And Tom brought [Samuel] chicken soup until he wanted to kill him. The lore had not died out of the world, and you still find people who believe that soup will cure any hurt or illness.... (EE, 228)⁸

The most numerous borrowings from Gunn are associated with details which amplified characterization, or which set the stage for dramatic episodes. Steinbeck ranged freely through Gunn's book, picking and choosing elements which either enriched his notion of a character's personality, or confirmed his intuition toward that character's role. For example, Dr. Wilde owes certain attributes to Gunn. Steinbeck's deft sketch—"he was a combination doctor, priest, psychiatrist," with true humility and a proper sense of "the mystery of death" (EE, 277-278)—agrees with Gunn's qualities for successful ministration set forth in his Preface, Introduction and Remarks. Lee, the Trasks' Chinese servant who becomes the novel's raisonneur, was intended to be a "philosopher" (IN, 73), which is to say, he was supposed to be detached, forbearing and compassionate. In the ten years since Cathy abandoned Adam and the twins, the responsibility for taking care of Aron and Caleb, running the Trask household and looking after the ineffectual Adam fell to Lee (EE, 350). Indeed, while Steinbeck might have conceived Adam's decade of self-pity from Gunn's remark that in "comparison with the loss of a wife, all other earthly bereavements are trifling" (NFP, 91-92), the qualities which distinguish Lee were at least partly indebted to Gunn's belief that "the highest attainable virtue" lies in possessing "a mind which will not lose its tranquility in the severest adversity ... a mind that is capable of enjoying the blessings of wealth and favor, or of being happy without them" (NFP, 91-92).

Gunn's account of the tranquil mind certainly parallels Steinbeck's conception of Samuel's temperament as well, though Samuel is less consistent in this regard than Lee. However, Gunn's book offered Steinbeck other clues for his characterization of Samuel. The following quotations were written on 20 February 1951, shortly after Steinbeck began *East of Eden*. The borrowing indicates that Steinbeck was already employing Gunn's book to augment his own admittedly "hazy" recollections (*EE*, 9) of the Hamiltons (see also *JN*, 63). Samuel is one of Steinbeck's purest heroes, "one of those pillars of fire by whom little and frightened men are guided through the darkness" (*JN*, 115). It is fitting, then, that his noble attributes are consistently supported with material from Gunn which manifest

innate efficacy. Gunn's operative belief in the vital conjunction between "virtuous regulation of the moral feelings, and the health of the body" (NFP, 98), found expression in Steinbeck's appraisal of Samuel: "And just as there was a cleanness about his body, so there was a cleanness in his thinking. Men coming to his blacksmith shop to talk and to listen dropped their cursing for a while, not from any kind of restraint but automatically, as though this were not the place for it" (EE, 12). Again, from a section on Management of Children, Steinbeck employed Gunn's observations to symbolize the effects of Samuel's voice—a distinctive feature of his appeal and his uniqueness:

This is one other means [of governing children] seldom regarded. I refer to the human voice. . . . We are by no means aware of the power of the voice in swaying the feelings of the soul.... Blessed is that parent who is endowed with a pleasing utterance. What is that which lulls the infant to repose? It is no array of mere words. ... It is the sound that strikes its little ear that soothes and composes. . . . A few notes, however, skillfully arranged, if uttered in a soft tone, are found to possess a magic influence. Think ye that this influence is confined to the cradle? No, it is diffused over every age. . . . (NFP, 630)

Samuel had no equal for soothing hysteria and bringing quiet to a frightened child. It was the sweetness of his tongue and the tenderness of his soul. (EE, 12)

Samuel always kept a foreignness. Perhaps it was in the cadence of his speech, and this had the effect of making men, and women too, tell him things they would not tell to relatives or close friends. (EE, 12)

With nearly everything he appropriated from Gunn, Steinbeck reshaped the original (by compression or expansion), avoided Gunn's sentimental language and rhetorical flourishes and extracted the spirit of Gunn's passage to fit his conception of characterization. The limberness of Steinbeck's fictive imagination, his need to seek out the implications otherwise buried in declarative details, is evident in his transformation of Gunn's pedestrian account on Melancholy. Steinbeck's covenant is with the language of fiction, and toward that end he re-ordered Gunn's material into the imagistic

diction and crisp vernacular associated with his best writing. In Gunn's catalogue of mental disaffection, Steinbeck saw the potential for a devastating portrait of Cyrus Trask's first wife, whose psychological quirks and aberrant religiosity eventually destroy her:

Melancholy is a purely mental disease. . . . The patient shuns society and seeks to be alone; is low-spirited, fretful, suspicious and inquisitive; has a distaste for everything. . . . Indeed, the disease can often be traced to some sudden misfortune as the cause, such as the death of a friend, or member of the family, disappointed affection, matrimonial difficulty. . . . So tormenting are these imaginary fears sometimes, that the unfortunate sufferer seeks every opportunity to end his troubles by self-destruction, or suicide. (NFP, 383–384)

Mrs. Trask was a pale, inside-herself woman. No heat of the sun ever reddened her cheeks, and no open laughter raised the corners of her mouth. She used religion as a therapy for the ills of the world and of herself, and she changed the religion to fit the ill. . . . Her search was quickly rewarded by the infection [gonorrheal Cyrus brought home from the war.... Her god of communication became a god of vengeance. . . . It was quite easy for her to attribute her condition to certain dreams she had experienced while her husband was away. But the disease was not punishment enough for her nocturnal philandering. Her new god . . . demanded of her a sacrifice. She searched her mind for some proper egotistical humility and almost happily arrived at the sacrifice-herself. (EE, 16-17)

Some of the interior motivation for Steinbeck's characters originated in Gunn's book. The melancholic mind Gunn describes above was, with some transmutation, brought into play for Steinbeck's treatment of Adam's reaction to Cathy's desertion. Adam's traumatic response (this from a man who had earlier escaped a prison chain gang) also owes some of its conception to Gunn's remarks on the "bitter consciousness" which results "when we are wakened from our long-cherished confidence in that being whom we devotedly loved, and know that from henceforth it may never be indulged again" (NFP, 79). Cathy is important because she embodies evil. But simply making her a "monster," Steinbeck said, was not

sufficient justification for her appearance in the novel (JN, 42). He was equally interested in her effect on others: "since she had the most powerful impact on Adam and transmitted his blood to her sons and influenced the generations—she certainly belongs in this book ... " (IN, 42). In fact, the transmission of familial traits is one of Steinbeck's preeminent subjects in East of Eden, and is symbolized by the thematic refrain that the sins of the parents will be visited upon their children. It is also among Gunn's favorite subjects (NFP, 586). In its purest form, of course, this is a Biblical injunction. But Steinbeck was not promulgating theological doctrine, he was writing a novel (IN, 104-105). Gunn's notions concerning the influence of the mother ("How all-powerful, for good or evil, is the influence of the mother" [NFP, 113]), and his observations about the "hereditary descent of intellectual and moral qualities" (NFP, 586), helped fill out the "psychological sign language" (JN, 27) necessary to sustain the Trasks' dilemma through three generations.

Given this heritage of psychological abnormality, most of the Trask family is damned in the process (Mrs. Trask, Cyrus, Cathy/ Kate, Charles, Aron), one is saved (Caleb) and Adam wins a belated reprieve. He does so by overcoming the paralyzing effects of Cathy's abandonment, then later in the novel, by tacitly forgiving Caleb for his transgressions. The first of these breakthroughs occurs when Adam finally confronts his estranged wife. For years he has wallowed in self-pity and inactivity, but upon the death of Samuel Hamilton he realizes he must overcome his lethargy. In Chapter 25 Adam visits Kate's notorious Salinas whorehouse to test his cherished and wholly invented memory of her against the reality she presents. After a shocking exchange, Adam acknowledges Kate's arrogance and hatred, and is able to walk away with his dignity intact. In the opening section of Chapter 26, Steinbeck begins to lay the foundation for the new Adam, apparently aided by a suggestion from Gunn. This borrowing once again demonstrates the alchemical quality of Steinbeck's imagination. In his discourse on Joy, Gunn confines himself to its salutary physiological effects, while Steinbeck wants a stronger emotion—ecstasy—to signify the depth and degree of Adam's rebirth:

This emotion is founded on delightful occurrences and causes a universal expansion of vital action. The blood, under its animating influence, flows more liberally through the whole system, the countenance becomes expanded, its expression brightens, and the whole surface acquires the ruddy tint and genial warmth of health. The body feels buoyant and lively. There is a consequent disposition to quick and cheerful muscular motions. . . . In short, every function would seem to be gladdened by the happy moral condition. (*NFP*, 79)

And again there are mornings when ecstasy bubbles in the blood, and the stomach and chest are tight and electric with joy. . . . Out of the gray throbbing an ecstasy arose. He [Adam] felt young and free and filled with hungry gaiety. He got off the train at King City, and, instead of going directly to the livery stable to claim his horse and buggy, he walked to Will Hamilton's new garage. (EE, 376)

Thematic and conceptual parallels comprise the third category of similarities between *East of Eden* and the *New Family Physician*. Steinbeck's borrowings in this sphere can be attributed to an awareness of kindred elements in Gunn. It is not overstating this connection to say that the usefulness of Gunn's book was heightened by its encompassing example. In Gunn's comprehensive system of knowledge—which addressed man's temporal condition and prepared him for spiritual salvation—Steinbeck recognized affinities with his own cosmogonal intentions. Gunn's holistic ministration to the physical and metaphysical ailments of mankind arises from his belief that humans are capable of action based on right reason, enlightened judgment and faith (*NFP*, 506). Furthermore, Gunn's use of plain language (generally free from Latin phrases and erudite explanations) became the vehicle for expressing simple and basic truths (*NFP*, 5).

Both this instructional quality and urgent tone are evident in *East of Eden*. A compelling convergence of symbolic antecedents and personal experiences occurred in Steinbeck's mind when he wrote the novel. It was originally conceived and written for his young boys, Tom and John (by his second wife Gwyn), who no longer lived permanently with him. He proposed to tell them who they were by explaining their genealogy and geographical background

(SLL, 590) and to prepare them for future life by relating "perhaps the greatest story of all—the story of good and evil . . ." (JN, 4). East of Eden was many things to Steinbeck, among them a way of accommodating his absentee parenthood by creating a paradigm of universal human behavior. Because it was written in plain language ("it will be necessary to speak very straight and clearly and simply," he told Pascal Covici [JN, 4]), the book would be accessible to his children when they grew older, and provide a "background in the world of literature" (JN, 4). In this way, East of Eden is a kind of "manner book," a guide to ethical and moral deportment passed on from elders to children (JN, 40). Just as Gunn's book was "passed down" to Steinbeck, so East of Eden completed the pietistic continuity and imaginative legacy of the Hamilton line.

Eventually, numerous direct passages addressed to the boys were excised from the published version. However, the extant expository sections and the manifold emphasis on parent-child relationships remained intact to carry the weight of Steinbeck's preoccupations. The frequently pernicious effects of Trask parents on their children (Cyrus and his wives on Charles and Adam; Adam, Charles and Cathy on Aron and Caleb), are balanced by the essentially fortuitous example of the Hamiltons. The differences between the way the Trasks and the Hamiltons treat their children was illumined by Gunn's recommendations for parental governance, a condition much in Steinbeck's mind during the composition of *East of Eden* (JN, 11, 12, 25–26, 40, 41, 49, 50, 87, 114):

The laws which govern children from the commencement should be simple, plain, reasonable, and firm. To govern properly, you must always govern yourself. Let your own example enforce the precepts you inculcate. To train up a child in the right way, you must walk in the right way yourself. Children are close observers. Beware of partiality; it has been the ruin of hundreds of children; they quickly perceive it, and become envious, which eventually destroys all the finer feelings of affection and respect (NFP, 604).

Walking in the right way, that is, exercising the freedom and ability to choose between right and wrong, good and evil, is the

predominant theme and the motivating intellectual purpose of *East of Eden*. It is linked, of course, to Christian concepts. The Cain-Abel antithesis, and the central importance of the *timshel* doctrine (freedom of choice over sin) constitute the symbolic Biblical archetypes Steinbeck invested with psychological vitality and realism. While he certainly gained his major impetus from a fresh reading of Genesis (*JN*, 104), he also saw these concepts mirrored in Gunn's book.' The range of human emotions have a common source in the "probability of good and evil" (*NFP*, 39), an idea that is echoed in Steinbeck's "net of good and evil" (*EE*, 475) which snares all humans. The *timshel* doctrine, finally uttered by the dying Adam Trask as a means of forgiving his wayward son (*EE*, 691), has a parallel in Gunn's section on Forgiveness, which "is not to be practiced by God alone, [but] is enjoined upon man by Divine precept as well as Divine example" (*NFP*, 82).

Beside these related elements, there is a shared spiritual positivism between Steinbeck's belief in the writer's "duty" to "lift up, to extend, to encourage . . ." (JN, 115) and Gunn's declamation that "Progress in moral and intellectual excellence is our duty, our honor, and our interest" (NFP, 12). However, where Gunn looks to God as the final solution of man's dilemma, Steinbeck considers the field of human activity, especially the nature of good and evil, to be the province of the writer:

Thanks be unto God, where good is brought into operation, the evil must wear out, but the good never. If goodness, that is, the obedience of faith, working by love, were not omnipotent, society would never be improved—for propensity to sin, or to act from selfish impulse alone, is psychologically proved to be unavoidable and irresistible, unless the spirit of holiness be imparted. But experience also demonstrates that immorality does not necessarily continue; the entrance of true light,

We have only one story. All novels, all poetry, are built on the neverending contest in ourselves of good and evil. And it occurs to me that evil must constantly respawn, while good, while virtue, is immortal. Vice has always a new fresh young face, while virtue is venerable as nothing else in this world is. (*EE*, 477)

through the mercy and goodness of God, gives new power and direction to the soul. . . . (NFP, 589-590)

This is the point where Gunn and Steinbeck part company, one returning to "the gem Religion!" (NFP, 13), the other embracing the "miracle of creation"—"the preciousness" in "the lonely mind of man" (EE, 151). Steinbeck's mind was receptive and alive to the nuances of experience, even those already recorded in other places. Appropriately, in a novel which was supposed to be "about everything," there are resonances from a lifetime of reading and personal experiences. As part of his preparation for his writing—his "culling of all books plus my own invention" (JN, 31)—Gunn's New Family Physician was among the works which helped complete the complex allusive circuit of East of Eden.

NOTES

1. Steinbeck: A Life in Letters, ed. Elaine Steinbeck and Robert Wallsten (New York, 1975), 797–798. Hereafter SLL.

2. Journal of a Novel: The East of Eden Letters (New York, 1975), 29, 124,

179-182. Hereafter IN.

3. On 22 January 1949 Steinbeck wrote to Pascal Covici requesting a copy of *Gray's Anatomy* "to fill out my library" (*SLL*, 346). In the same letter he also asked for a "pharmacopeia" and "the best standard volume in Toxicology." In a note to Covici postmarked 8 March 1949 Steinbeck acknowledged their receipt. See Thomas Fensch, *Steinbeck and Covici: The Story of a Friendship* (Middlebury, Vermont, 1979), 113. Graubard's book was published in 1938, Hayes' in 1868. Through the graciousness of Harry Valentine, their former owner, I have examined Steinbeck's personal copies (neither is annotated). Hall's book was published in 1892. A friend of Steinbeck's during the 1930s said he was fond of reading it aloud (Virginia Scardigli/Robert DeMott, Personal Interview, 28 February 1979).

4. Gunn's book, first published in 1830, was originally called Gunn's Domestic Medicine; or, Poor Man's Friend, in the House of Affliction, Pain, and Sickness. Steinbeck used a later version, first entitled Gunn's New Domestic Physician, then, from about 1865 on, entitled Gunn's New Family Physician.

In his preface to *New Domestic Physician* (Cincinnati, 1860), Gunn asked patrons to "bear in mind that this is not a new edition of the old work, 'Gunn's Domestic Medicine,' which was published thirty years ago, but an entirely new work, first published in 1857, and now enlarged and perfected." Samuel Hamilton arrived in California around 1870, so it is reasonable to assume he had a version of the 1865 edition. In a passage from *East of Eden* quoted later in my article, Steinbeck refers to *Dr. Gunn's Family Medicine* and notes specifically that it was a black book with gold letters—characteristic binding for *Gunn's New Family Physician*. All direct references will be to John C. Gunn, *Gunn's New Family Physician*, 100th ed., rev. and enl. (Cincinnati, 1865). Hereafter *NFP*.

5. John Steinbeck, East of Eden (1952; rptd. New York, 1979), 12. Hereafter EE.

6. In the original manuscript of *East of Eden* Steinbeck was explicit about the differences in Liza's and Samuel's reading habits: "In all her active life she read only two books: The Bible and Pilgrim's Progress. But when she was very old and alone she read one other—a novel named Mother, by Kathleen Norris. And whereas all his life Samuel read starvingly every book he could buy or borrow, his wife never raised her small bright eyes from his Bible and his Pilgrim's Progress" (AMS, p. 5/13; Humanities Research Center).

7. East of Eden, AMS, p. 106/216 (Humanities Research Center). Except in the sense of imaginative possession, Steinbeck did not have his grandfather's copy of Gunn. Steinbeck's sister recalled the "big and thick black" book, but she remembers having given it to her own son, after whose death the book disappeared (Beth Ainsworth/Robert DeMott, Letter, 30 November 1979). Gunn's book is not among Steinbeck's personal library, which includes several medical texts (Elaine Steinbeck/Robert DeMott, Letter, 31 January 1979). As Steinbeck's references to Gunn and his borrowings from Gunn are generally accurate (the sections listed in the passage on page 12 of East of Eden occur primarily in the Fifth, Sixth and Seventh Divisions of Gunn's book [NFP, 522–698]), Steinbeck either had another, similar copy at his disposal in 1951, or sometime earlier had taken careful notes. Given Steinbeck's occasional insouciance for detail it is doubtful that he would have recalled so much of Gunn's book without prompting.

8. Elaine Steinbeck confirmed Gunn's usefulness as a source for medical information in *East of Eden*, but indicated that the chicken soup cure was also a longstanding family joke (Elaine Steinbeck/Robert DeMott, Letter, 3 December 1979).

9. Steinbeck's use of the Bible in *East of Eden* has been documented, especially by Peter Lisca in *The Wide World of John Steinbeck* (New Brunswick, New Jersey, 1958), 261–263; and Joseph Fontenrose, *John Steinbeck: An Intro-*

duction and Interpretation (New York, 1963), 120–124. Beside the Bible and Gunn, Steinbeck was also indebted to Erich Fromm's Psychoanalysis and Religion (New Haven, 1950). On 19 December [1950] Steinbeck told George Albee that he considered Fromm's book "a brilliant piece of analysis" (Bancroft Library). Cf. Fromm's statement: "Man must know the difference between good and evil, he must learn to listen to the voice of his conscience and be able to follow it" (76).

DR. ROBERT DEMOTT is a Professor of English at Ohio University, Athens, Ohio. He just served for two years as Distinguished Visiting Professor of English and Director of the Steinbeck Research Center at San Jose State University. His book, *Steinbeck's Reading* (1984) has been well received and is now in its second printing. This excursion into Steinbeck's creative borrowing appeared earlier in written form in *American Studies* and other versions have been delivered as lectures to San Jose State University and the Gleeson Library Associates, University of San Francisco.

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PREMIUM DUES NOTICE

The following Members have transferred from Regular to Sustaining Membership (\$60):

Franklin Beard	Modesto
Mrs. Charlotte Kempner	San Francisco

Gifts and Acquisitions

Member Andrew Hoyem kindly sent us a copy of "Books, Pamphlets, Portfolios Designed, Printed, Published by Andrew Hoyem," a checklist compiled for the retrospective exhibition from January 1 through February 14, 1986 at the William Oxley Thompson Memorial Library. The catalogue covers the imprints of: I. Auerhahn Press, 1961–1964; II. Andrew Hoyem—Printer, 1965–1966; III. Grabhorn-Hoyem, 1966–1973; IV. Andrew Hoyem—Printer, 1973–1974 and V. Arion Press, 1975–1985. There are 178 items listed, which forms a most impressive body of work. Andrew Hoyem is one of our principal fine printers and we are proud of the books he has printed over the years for the Book Club. He has carried on a distinguished tradition with great vision and has helped maintain the San Francisco Bay Area as the center for fine printing in the United States.

D.S.C.

Member Robert Hawley has sent us a copy of his facsimile of *These are the Ravens*, the first slim pamphlet of poems by the renowned poet William Everson, on the occasion of the fiftieth anniversary of its publication. A private celebration was held in October for Everson by his friends to mark this important anniversary and this facsimile was given out at the time. Our congratulations to William Everson and our warm thanks and compliments to Mr. Hawley for this typically generous gesture for Everson and his gift of a copy to us.

Alastair Johnston's Poltroon Press and David Wirshup's Anacapa Books, the co-publishers, have sent the Club a copy of Alastair Johnston's *A Bibliography of the White Rabbit Press*. Established in 1957, this major American poetry press published the work of Jack Spicer, Robert Duncan, Robin Blaser, George Stanley, Denise Levertov, Helen Adam, Charles Olson, Lawrence Kearney, Harold Dull, and Richard Brautigan. Printer and typographic historian Johnston provides an illuminating history of the press and the achievement of the printers Joe Dunn and Graham Mackintosh in their sixty-three books. Those who know Alastair will recognize his irreverent, rollicking style. Mistakes in the text are few but of course Bill (William) Holman and not Bob, was the former San Francisco Public Librarian. This error also appeared in the version of the introduction which appeared in the *Quarterly* several issues ago. Our apologies to Mr. Holman.

Alastair's design of the book—and dust jacket—is very much in the Poltroon Press manner. The text (printed offset) was well-produced by the Lompa Press in Albany. The book is available from Anacapa Books, 3090 Claremont

Avenue, Berkeley, California 94705 for \$30.00.

The Club's Library has been enriched by the recent gift of two "leaf books." Kenneth Karmiole, a Club Director, has presented a copy of a book he has published—Johann Zainer The Elder & Younger. The text was written by Peter Amelung, translated from the German by Ruth Schwab-Rosenthal, and an Introduction has been provided by Club Member Bernard M. Rosenthal. Each copy contains an original leaf from Hugo Ripelin's Compendium Theologiae Veritatis [c. 1478-81]. This attractively printed hard-cover book presents an interesting account of a segment of incunabula printing. Copies are available from Kenneth Karmiole Bookseller, Inc., 2255 Westwood Blvd., Los Angeles, California 90064 at a cost of \$100.

Dr. Edmund E. Simpson, a Club Member, has been active with his The Blackwood Press since he retired. His most recent effort is A Leaf From The Published Work of Nicolas Jenson, Printer, 1472. An essay on the life and work of Nicolas Jenson is followed by a leaf from Macrobius's In somnium Scipionis exposito and Saturnalia. We are pleased to add this well-printed item to our growing collection of The Blackwood Press.

Also from Dr. Simpson is another group of his spectacular linoleum block prints, a marvelous "California poppies" and eight note cards, which we are pleased to have for our growing collection of his work.

We are pleased to report a generous gift from the estate of Helen Weber Kennedy (Mrs. Gerald Driscoll Kennedy, mother of Member Geraldine Kennedy Cole), which funds will be used to acquire an important book for our library as a living memorial to Mrs. Kennedy.

The Club has acquired an important treatise of wood-engraving: Essai Typographique et Bibliographique sur L'Histoire de la Gravure sur Bois by Ambroise Firmin Didot, Paris, 1863. (Bigmore & Wyman, p. 174.) Unfortunately the treatise is not illustrated, but it has a grand title-page engraved by Catenacci/Huyot and the publisher's mark on the preceding page "Cesare Vecellio" is for the later "sumptuous" edition Costumes Anciens. Our copy is in unusually fine condition and it is from the John Howell Reference Library.

ALBERT SPERISEN

From our constant and most generous donor, Toni Savage of Leicester, England, we learned that he had a serious session in hospital, and although not fully recovered, he has sent us eleven posters for our collection from his

fellow-artist, Rigby Graham, as well as five more of his incomparable Phoenix Broadsides, poems by various hands, numbered 261 to 265. As always, our sincere thanks to Toni and our prayers for his full recovery.

A.S.

Albert Sperisen has given the Club a copy of *Baxter Colour Prints* by H. Geo. Clarke, London: Maggs Bros., 1919, a welcome addition to the fine assemblage of color printing material he contributed last year. We are also pleased to have his gift of a very valuable reference tool, the second edition of William Rose Benét's *The Reader's Encyclopedia*. As always, many thanks to Mr. Sperisen.

From member Ralph B. Sipper of Santa Barbara, we have two interesting pamphlets, both designed and printed in editions of five hundred copies by Graham Mackintosh. The first, *The Faulkner Investigation*, includes essays on Faulkner's *The Hound* and *Intruder in the Dust* by Ross Macdonald and Eudora Welty, respectively, and an introduction by Mr. Sipper. The second, *Larry Moskowitz: Man of Esprit*, is a charming tribute written by Mr. Sipper on the occasion of his friend's birthday.

Obituary

We are sad to note the death of Mr. Robert Bruckman of Inverness. Many members will remember him as the man who built the handsome boxes we offer for sale to house keepsakes and *Quarterly News-Letters*. Mr. Bruckman was a well-known figure in the book world for many years and was a prominent member of The Hand Bookbinders of California. Our condolences to his wife Anna.

Serendipity

Book Club member Judith Clancy will become the first contemporary American to have a one-artist exhibition at the Musée Carnavalet, 23 rue de Sévigné, Paris 75003, when that prestigious museum of the city of Paris presents more than eighty of her drawings and collages April 16–July 6 in "Paris Vivant, le point de vue d'une Américaine." Book and publications art by Judith was exhibited at the Club in the Spring of 1984.

Book dealers and collectors among our readers may wish to acquire the 1985–86 edition of "Antiquarian Book Fairs and Antiquarian Bookseller Associations," a calendar and directory for the U.S., which is available at \$7.50 (plus .75 postage) from its compiler, Marjorie Parrott Adams, 18 Otis Street, Watertown, Massachusetts 02172.

Our members may be interested to know that The Alcuin Society is putting on an exhibition of "The Arts of the Book" from March 16 through April 20, 1986, at the Arts, Sciences and Technology Centre, 600 Granville Street, Vancouver, British Columbia. The exhibit will include printing, papermaking, calligraphy, type, and binding displays and demonstrations, including the work of guest artists Claire Van Vliet, Michael Wilcox, and Glenn Goluska. A group of Book Club publications will be loaned for the exhibit.

Club Notes

Members will note that we are taking advantage of Executive Director Jay Sheffield's prior experience with computers to automate the Book Club. In the coming months, many of the procedures now done manually will be converted to our new computer, and we look forward to some improvement in efficiency and accuracy. We ask your forbearance during this period of transition, and that all address changes be accompanied by the new Zip + 4 code, when it is known.

The Zamorano Index to History of California by Hubert Howe Bancroft

This important two-volume work unlocks the contents of Bancroft's seven-volume History of California, published in San Francisco, 1884-1890. In addition to indexing the 5063 pages encompassed in this monumental work, The Zamorano Index also indexes the "Pioneer Register" found in installments at the end of volumes II through V. Compiled by members of the Zamorano Club, a long-time Los Angeles book collectors organization, and edited by Anna Marie and Everett Gordon Hager, The Zamorano Index runs to over 700 pages, conveniently split into two volumes. Designed to be a companion to the original publication, the two-volume set measures 6½" x 9%. It is printed in readable Schoolbook type on quality paper and bound in a sturdy binding. Priced at \$125.00 per set, plus postage/handling and California sales tax (where applicable), this highly useful index to Bancroft's History of California may be ordered from Bancroft Index, LAS/ADM 200, University of Southern California, Los Angeles, CA 90089-4012. Available December 1985.

MONTHLY AUCTIONS OF FINE BOOKS

- JAN. 25 Important Grabhorn Press & Book Club of Calif. books from the Library of Frieda Ferguson, former Book Club & Roxburghe Club member. A few catalogs still available with prices realized \$8.50. (Sale 226)
- MAR. 1 Art Reference & Books on Collectibles. Important reference works on Picasso, Chagall, Klimt, Shahn, Monet, Miro, Braque, Kandinsky, etc. With many publications from Skira, Abrams, Rizzoli, N.Y. Graphic Society, others. Books on Collectibles & Antiques incl. silver, furniture, pottery & porcelain, carpets, glass, etc. Small section of books on photography & photographers. (Sale 227)
- MAR. 29 The American West, Maps of the West, Western Photographs. Large original oil of Yosemite by Engelhardt. Unique manuscript of approx. 190 ink signatures of "Citizens of the Village of Nevada" in old Yuba County, petitioning for incorporation of Nevada City, circa 1850, & reciting the need for law & order which incorporation would bring. Original letters of the California Gold Rush. (Sale 228)

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